HAIG AVAKIAN

TEMPLE OF KHONSU

A Photographic Journey Through the Nineteenth Century

TCHAHAGIR WEEKLY
SUPPLEMENT 74

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FOREWORD

The depiction of Egyptian pharaonic sites and monuments has been the focus of researchers and explorers since the French expedition of 1798 and the famous *Description de l'Égypte.*

By 1839, some Frenchmen were producing daguerreotype photographs of Egyptian scenes.

But the photographic era began in the 1850s. French, American, English, and German photographers visited Egypt and began to document its monuments.

In the late 1860s, especially after the opening of the Suez Canal (1869) and the beginning of organized visits by tourist groups, the first long-term photographic studios opened in Egypt, whose production focused mainly on pharaonic scenes.

From this period until the end of the 19th century, two generations of photographers settled in Egypt, often photographing the same monuments, either repeating the same patterns or expressing individual approaches.

For comparative purposes, it would be interesting to present a series of photographs of a given location, arranged in chronological order and supplemented with brief explanations, starting with a few drawings and paintings from the pre-photographic period and reaching up to the end of the 19th century.

The Temple of Khonsu at the Karnak complex, as an example, serves the purpose.

The Avenue of Sphinxes (*Avenue des béliers*), the gateway (or pylon), and the exterior of the temple form the subject of most of the photographs. These elements are presented separately or in various combinations, either with a surrounding landscape, or with the camera focusing directly on the structure itself.

Then come the interior of the temple, the courtyard, and the colonnade, where the possibility of photographic artistic differentiation is comparatively diminished.

A PHOTOGRAPHIC JOURNEY THROUGH THE NINETEENTH CENTURY

PRE-PHOTOGRAPHIC PERIOD

Description de l'Égypte

The first surviving depiction of Khonsu was drawn by French explorers in the early 19th century and published in the third volume of the famous *Description de l'Égypte* (fig. 1).[1] A documentary image could be drawn without human figures. However, the French explorers wanted to create a living and moving environment, and at the same time to make their own mark by placing Orientalist figures: a sheikh, a peasant (fellah), water carriers, people eating under the gate, a donkey, etc., not forgetting the placement of several French soldiers, all with vague faces.

David Roberts

Scottish artist David Roberts visited Alexandria, Cairo and Upper Egypt in the second half of 1838, followed by Jerusalem, Syria, Idumea and Arabia, painting numerous sites and monuments. In 1842-1849 he published his lithographs in six volumes in London. The title page of the fifth volume contains his watercolor of Khonsu (fig. 2).[2] The painting is not, of course, an inaccurate reproduction, but has an attractive depth. On the central path and beyond, he added three fixed groups of male figures in colorful costumes engaged in conversation.

Hector Horeau

The French architect Hector Horeau (1801-1872) visited Egypt in 1837-1839[3] and produced his *Panorama d'Égypte et de Nubie*, which was published in the *Revue générale d'architecture* from 1841-1847 and later collected in a single volume.[4] There he presented three of his drawings of Khonsu in aquatint engraving (figs 3-5).

George H. Wathen

The English architect George H. Wathen visited Egypt in 1839. Upon his return to London in 1843, he published his book *Arts, Antiquities and Chronology of Ancient Egypt*,[5] in which he presented Khonsu in a living human environment (fig. 6).

Karol L'udovít Libai

Although photography had already begun to document pharaonic monuments, drawings and paintings still continued. In 1855-1856, the Slovak lithographer and artist Karol L'udovít Libai, also known as Karl Ludwig Libay, visited Egypt, resulting in an album of 45 color lithographs published in 1857.[6] He depicted Khonsu from a wide angle, using soft and transparent colors, with moving figures of peasant women, children, an ass-driver, and two donkeys. It is a unique representation of the pharaonic site (fig. 7).

In contrast to the *Description de l'Égypte*, Roberts' and Libai's paintings are more concerned with the painter's personal artistry and aesthetics.

PHOTOGRAPHIC PERIOD

In its early days, expeditionary photography revealed a tension between craft and art, between documentation and art, as Kathleen Howe has explained:

> "[O]n the one hand, the acceptance of photography as the newest tool in the long effort to create accurate visual records of the world, the latest technological innovation in the long tradition of drawn and printed topographic views; and on the other, a growing appreciation of the photograph's unique ability to capture and convey the sense of a place as experienced at the moment the photograph was taken. In short, the tension between neutral record and evocation of experience."[7]

This tension-duality would continue into the next era of expeditionary photography. But duality is not always easy to discern in a photograph; sometimes even a documentary-looking photograph can contain aesthetic value in its underlying layers, depending on how the photograph is viewed.

The first photographs of Khonsu appeared in the early 1850s.

Maxime Du Camp

The French writer and photographer Maxime Du Camp (1822-1894) came to Egypt in 1849-1851 and photographed with great enthusiasm from Alexandria to Aswan. He arrived with the novelist Gustave Flaubert, the famous writer whose orientalism was criticized and commented on by Edward Said in his famous book *Orientalism*.

In 1852, du Camp published in Paris an album of 125 Egyptian photographs, with a Preface,[8] which was arguably the first travel album of its kind.[9]

The album contains three photographs of Khonsu.

The first is taken from the exact center to the south (fig. 8), the second from the east (fig. 9), the third is the colonnade from the center (fig. 10). In each of them, he has placed a person in such a position as to show the size of the monument. The figure has a geometric function.

The illustration in the *Description de l'Égypte* (fig. 1) and the photograph by Du Camp (figs 8 and 9) show, 150 years apart, the broken stones at the bottom of the gate and the main building, the result of centuries of erosion by groundwater. With their more artistic tendencies, Roberts and Libai attempt to relatively conceal and smooth out the ruined parts (figs 2 and 7). The work of clearing the ground in front of the façade had already been completed by Du Camp's time, so the true extent of the broken stones is more apparent.[10] This image will be more apparent in the rest of the 19th century photographs.

At the same time, Du Camp's photograph of the portico shows that the interior had not yet been cleared beyond the facade (fig. 10).

Félix Teynard

The French civil engineer and self-taught photographer Félix Teynard (1817-1892) visited Egypt in 1851-1852. The result was *Égypte et Nubie: sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*, with 160 photographs and explanatory text. Published in installments from 1853, it was completed in two volumes in 1858,[11] and became one of the masterpieces of the early period of travel photography.[12]

In the book, Teynard first drew a plan of Karnak according to the *Description de l'Égypte*, on which he marked the exact locations of the subsequent photographs (fig. 11). On this basis two photographs of Khonsu are presented (figs 12 and 13). The first is from the south, showing the gate, temple and surrounding monuments, which he placed as point B, the second from the north, behind the gate, as point C.

A third photograph attributed to him, not included in the book, was taken from the south, right from the center, and includes only the gate and the temple (fig. 14).

The human figure is absent from Teynard's work: all three photographs focus on the structures through direct observation, as if they were documentaries.

John Beasley Greene

French-born American Egyptologist and documentary photographer John Beasley Greene (1832-1856) made two long visits to Egypt in 1853-1854 and 1854-1855, photographing pharaonic sites and various scenes. By the time of his third visit in November 1856, he was already ill and died a few days later at the age of 24.[13] A passionate lover of ancient Egypt, he failed to publish his 1854 album in Paris, *Le Nil:*

Monuments - Paysages. The album, now available online on the website of the *B*ibliothèque nationale de France, is the final draft of the unpublished book.[14] One photograph in the unpublished album is of Khonsu, viewed from a unique angle (fig. 15). The temple facade and adjacent objects in the second row are revealed through the mound raised in the first row. No photographer of the time would have thought to aestheticize a pharaonic monument through the mound.

In addition to the album, there are two photographs taken from contrasting perspectives. One covers a wide area, quite close to the Libai painting, which remains rare among photographs of the site in general for its spatiality (fig. 16). Viewed from a slightly southwestern angle (left), it represents a beautiful blend of structure, space, and nature.

The other is the facade of the temple, drawn from a minimal space to show the details of the wall (fig. 17) (unfortunately, I was unable to find a clearer example).

There is no human figure in any of the three photographs.

In general, the twenty-year-old Greene's approaches demonstrate his passion for interpretation rather than documentation.

Francis Frith

The English photographer Francis Frith (1822-1898) visited Egypt three times: 1856-1857, 1857-1858, and 1859-1860, publishing several Egyptian albums in London.[15]

A photograph of Khonsu is found in the first volume of the album *Egypt and Palestine*, published by subscription in 1858-1860.[16] The websites of the Bibliothèque nationale de France and the Institut national d'histoire de l'art (INHA) each have a copy of this volume, where, surprisingly, Khonsu's photographs are presented in two versions of the same scene, with slightly different camera angles and, depending on the difference in lighting, perhaps an hour or two apart (fig. 18 and 19). The styles of the signatures added to the lower left are also different. The information and captions printed under the two versions are identical. The photographs were taken in 1857.

Other photographs attributed to him have also been circulated (fig. 20 and 21).

Human figures, if any, have a specific classification: simple measurement (fig. 18), or filling in empty space and introducing movement (fig. 20), or secondary decoration (fig. 21).

Henry Camma

In 1859, the French professional photographer Henry Camma (1813-1888) arrived in Egypt, accompanied by André Lefèvre. After traveling for three years, they returned to France with about 200 photographs, where they published a large volume in 1862,[17] describing in detail their daily life and the monuments.[18]

One photograph in the book shows a group of villagers sitting under the gate in a

very natural configuration (fig. 22).

A photograph not included in the book shows the site without people (fig. 23). Camma wanted to extend the view to the left (west) and include a small residential area. The small palm trees and buildings visible in the center left of the photograph (west of the temple) belong to a small village whose inhabitants used the spaces inside and outside the temple for various purposes.

Théodule Devéria

The French photographer and Egyptologist Théodule Devéria (1831-1871) visited Egypt four times: in 1858 (at the invitation of Egyptologist Auguste Mariette), 1861-1862, 1865, and 1865-1866 (with Mariette).[19]

A simple, full-frontal shot of the temple attributed to him does not add much to the previous ones (fig. 24).

In terms of scenery, from the *Description* to Devéria, the empty spaces to the left and right of the gateway are visible, with wild grasses growing in various areas. There is a noticeable spatial division between the buildings and the palm trees. These empty spaces are soon to be covered by newly planted trees.

Wilhelm Hammerschmidt

Between 1858 and 1870, the German Wilhelm Hammerschmidt (c. 1830 - after 1870) operated a photographic shop in Cairo and Berlin.[20] The Getty Museum's collection includes an album of ancient and modern Egypt (available online) that Hammerschmidt compiled at the request of H. Kuntmann of Berlin. The captions are printed in French below the photographs. There are two photographs of Khonsu taken from both sides of the gate, from the south and from the north, without human figure (figs 25 and 26).

Frank Mason Good

The English photographer Frank Mason Good (1839-1928) regularly photographed Egyptian scenes from the 1860s to 1872 and left several examples of Khonsu.

He introduced the figure of the villager in specific positions, as an active participant in the scene. Two passing villagers and an ass-driver (fig. 27), or resting villagers placed in the first row of the photograph with fairly clear features and occupying the center of attention (fig. 28), or figures again placed in the first row but merged with the general scene (fig. 29).

In these photographs, the spaces around the gate have already begun to be filled with trees; to the right of the column (east), small palm trees have grown into the fence; the wild grasses are no longer visible.

* * *

It is obvious that photographers came to Egypt as logical successors to the *Description de l'Égypte*, or as individual initiators, for special publications or limited sales abroad.

If tourism to Egypt had been an individual phenomenon, after the inauguration of the Suez Canal in 1869, Egypt witnessed the emergence of organized tourist groups that created a specific consumer market. Photography was part of this market.

Instead of individual photographs, a mass production of pharaonic monuments, ancient Egyptian streets, typical villages, Nubian and black female figures, local artisans and handicrafts began to satisfy the orientalist tastes and exotic ambitions of the new tourists.

Photographers would prepare and sell variations of the same scene, taken a few minutes apart, from exactly the same camera position, or with the slightest change in angle. These variations would be expressed by the movement of specially selected figures or by differentiation in shading. The variations were partly aimed at achieving maximum sales, partly at exploring artistic nuances and aesthetic possibilities.

Félix Bonfils, who settled in Beirut, came to Egypt to take a large number of photographs, and although he never opened a studio in Egypt, his photographs were sold by specialized dealers in Cairo.

Antoine (Antonio) Beato, Hippolyte Arnoux, Émile (Henri) Béchard, Zangaki and Pascal Sébah established studios in Egypt and represent the first generation of Egyptian photographers.

Félix Bonfils

The French photographer Félix Bonfils (1831-1885) moved to Beirut, where he opened his studio in 1867 and ran it successfully until his death.

By 1871, he had made 590 negatives of Syria, Palestine, Egypt, and Greece.

His photographs were sold by dealers in Paris, London, Egypt (Cairo, Alexandria, and Port Said), and Damascus.[21] Bonfils left behind a large number of photographs. He often worked on the same negative at different times with different captions.

In 1872 he was able to publish an album in Paris, *Architecture antique Égypte, Grèce, Asie Mineure*,[22] which contains six photographs of Khonsu, including both exterior and interior views of the monument (figs 30a, 34, 36, 43a, 46a, and 48). In 1878, he published a five-volume album, *Souvenirs d'Orient*, with 250 photographs and explanations.

The first of the two volumes dedicated to Egypt and Nubia[23] contains six more photographs of Khonsu (figs 32, 35a, 37, 39, 41, and 44).

At first glance, it might seem that fig. 36 (*Architecture antique*) and fig. 37 (*Souvenirs d'Orient*) were taken on the same day, with a very slight shift in angle but

a noticeable difference in distance, especially since the shadows show that they were taken at almost the same time of day. But while the small fence extending south from the left side of the temple entrance is complete in the first, it has a clear break in the second. Thus, while the date of the first should be accepted as 1867-1872, the second should be accepted as 1873-1878.

A similar picture is presented in fig. 43a (*Architecture antique*) and fig. 44 (*Souvenirs d'Orient*), which were taken from very close angles and at close times of day. But one should note the broken stones on the ground (lower parts of the photographs), which are present in the former and almost cleared away in the latter.

The distance in time between fig. 30a (*Architecture antique*) and fig. 32 (*Souvenirs d'Orient*) is evident from the changes in the trees and fences. The dense trees on the left side of the gate in 30a are not present in 32, but there is a thin tree that has grown from another location. The small palm trees on the right side of the gate of 30a, behind the small fence, are not present in 32. On the right side of 32, in the middle, there is a long fence that had not been built at the time of 30a. These and other changes in the scene will also be seen in later productions by other photographers. Therefore, the photographs in *Souvenirs d'Orient* must have been taken according to *Architecture antique*, between 1873 and 1878.

Other individual photographs for sale are related to either *Architecture antique* or *Souvenirs d'Orient*.

Figs 30a and 30b are exactly the same. The first is in *Architecture Antique*, the second is for sale. The former has its caption printed in the book, below the photograph, the latter has its caption handwritten on the photograph, to the right.

The same applies to 35a (*Souvenirs d'Orient*) and 35b (for sale), 43a (*Architecture antique*) and 43b (for sale), and 46a (*Architecture antique*) and 46b (for sale).

Fig. 32 (*Souvenirs d'Orient*) and fig. 33 (for sale) are taken from the same angle, a few seconds or minutes apart. The difference can be seen in the two figures standing under the two columns, whose positions are slightly different in the two photographs.

The same can be said of fig. 37 (*Souvenirs d'Orient*) and fig. 38 (for sale), where the slight change in the position of the standing figure, as well as the movement of the shadow, can be observed.

Also figs 39 (*Souvenirs d'Orient*) and 40 (for sale), 44 (*Souvenirs d'Orient*) and 45 (for sale).

Fig. 46 was definitely taken at the same time as fig. 47.

The photographs are thus grouped around two dates: 1867-1872, according to *Architecture antique*, and 1873-1878, according to *Souvenirs d'Orient*.

The use of the human figure in Bonfils is of great importance.

Antoine or Antonio Beato

While Bonfils never opened a studio in Egypt, Antoine or Antonio Beato (c. 1830-1903) opened his own studio in Cairo in 1862 and another in Luxor a decade later, where he remained until his death. The commercial sale of photographs of pharaonic monuments would naturally have begun during the period of the massification of tourism, in the early 1870s.[24] Thus, Beato's pharaonic photographs span the 1870s to the early 20th century, making it difficult to date them. In addition, unlike other photographers, he lived in Luxor for a long time and would have had the opportunity to visit the monumental sites frequently.

Figs 49-54 show the Avenue of Sphinxes, the gate and the temple facade from the south, with a comprehensive view of the surrounding area. They are divided into three periods according to the view of the trees and fences.

The first period, figs 49 and 50, corresponds to the scene in Bonfils figs 30a-b. They must have been taken before 1872.

Then, apparently, comes fig. 51. The fence in the middle right has been raised, the trees in the middle left have been multiplied, but the trees in the middle right of the left row of sphinxes are still very small. These small trees - palms - are seen more fully grown in fig. 52. The palm trees are very close to the trees in Pascal Sébah's second period photographs, which, as we will see below, must have been taken in the first half of the 1880s. One can see fully-grown palm trees in the same location in figs 53 and 54. Another important fact should be mentioned. In the late nineteenth and early twentieth centuries, French Egyptologists filled the void under the columns of the gate (as well as the temple) with specially prepared brick and cement.[25] The void that was clearly visible in the earlier period is no longer visible in the photographs taken at the turn of the century. But the photographs also show that the filling of at least the south side of the two columns of the gate was completed before the facade. Finally, we know that the filling, renovation and restoration of the interior continued until the present century.

Figs 55-59 show the Gateway from different angles and sides. Fig. 59 is unique in that the center is an artificial structure that the photographers tried to avoid, while the gate is pushed to the corner. But the overall artistic approach is pleasing to the eye, especially the direction of the camera from bottom to top.

Even rarer is fig. 60. Drawn directly from the eastern side of the column, the column remains hidden behind dense palm trees, with two figures arranged in the first row. An attempt at new angles and concepts.

The figures, if any, are distributed in a specific position, often looking directly at the camera.

Hippolyte Arnoux

In the mid-1860s, Hippolyte Arnoux (active 1869 - c. 1900) opened his studio in Port Said and became one of the principal photographers to document the inauguration of the Suez Canal. He remained there throughout his career, as the city had become a destination for European tourists by the 1870s.[26] The pharaonic sites were not his primary interest. A photograph of Khonsu (fig. 61) bears some resemblance to Beato's figs 181 and 182 in the general view. The space at the bottom of the columns has already been filled in, which places the photograph in the late 19th or early 20th century.

Émile or Henri Béchard

The French photographer Émile Béchard (1844 - after 1905) was in Egypt in the early 1870s (if not earlier). He and Hippolyte Délié ran a studio in Ezbekieh as early as 1872 (under the name H. Délié & E. Béchard), and together they prepared the photographs for Auguste Mariette's book on the Boulaq Museum, published in Cairo in 1872.[27] Béchard and Délié split up, and Béchard continued his studio in Ezbekieh. In 1878 he participated in the Paris World Exhibition with Egyptian scenes and won a gold medal.

In 1887, he published in Paris an album of Egypt and Nubia with 150 photographs, the original text of which was written by A. Palmieri.[28] Here we find several photographs of Khonsu.

Béchard's photographs raise an unresolved issue between the identities of two authors: Émile Béchard and H. Béchard. The name of the latter is generally accepted as Henri, some believe it is Hippolyte. The 1872 and 1887 editions are by Émile. The first one mentions Délié et Béchard, and the versos of the photographs for sale from the same year have a clear name: H. Délié & E. Béchard. In the 1887 edition, only Béchard is mentioned, but the name of one of the two publishers is Émile Béchard.

However, the photographs offered for sale were not signed H. Béchard, including those that appeared separately in the 1887 edition. There are no captions or signatures on the 1887 photographs themselves: these are added below the photographs in printed letters. The same photographs, with the caption and signature (H. Béchard) added in handwriting, were sold to tourists. This duality (Émile Béchard for the books, H. Béchard for the individual sales of the photographs) remains unresolved.

Another aspect also remains unclear. All the photographs in the 1887 edition are printed in mirror image, while the commercial versions of the same photographs are printed in the correct orientation. Why would they be printed in mirror?

The book contains five photographs of Khonsu (figs 62, 63a, 64a, 66a, and 67). The monument, photographed from the south and east, is embedded in the beauty of the surrounding lush trees (figs 62 and 66a), in other cases the camera approaches the structures (figs 63a and 64a) or captures the interior (fig. 67).

The abundance of mature trees dates the photographs to the second half of the 1880s, perhaps as early as 1887.

Figs 63b, 64b, and 66b are duplicates sold under the signature of H. Béchard.

Fig. 65 is H. Béchard's version of 64a-b, taken a few seconds apart.

The figures, if any, have a peculiar arrangement. It's worth comparing figs 64b and 65. In the first, there is a figure moving from left to right, carrying a basket on its head. In the second, despite the slight time difference between the two photographs, the moving figure is still in the same position, while a second figure has appeared in the middle. The photographer wanted to see the figure carrying the basket in the same position.

Pascal Sébah

The son of a Syrian father and an Armenian mother, Pascal Sébah (1823-1886) was in charge of his famous studio in Constantinople when, in 1873, he opened a second one in Ezbekieh, Cairo, which he ran in Constantinople until his death.

The first group of photographs of Upper Egypt must have been taken in 1873-1874 to serve the tourists of Ezbekieh. A second visit must have been made in the late 1870s or the first half of the 1880s.[29]

Seven photographs (there are probably more) are from the south of Khonsu. They represent four versions taken at two different times.

One version is represented by three reprints from a single negative: № 46 (fig. 68a), № 70 (fig. 68b) and № 100 (fig. 68c), all three signed P. Sebah, Phot. The captions and signatures of all three are exactly the same, only the numbers have been changed. № 100 was previously 70 and was changed to 100 by double writing to correspond with two other versions of the same site with № 100 (figs 71a and 71b), so that all three № 100s could be included in turn in the list of Sébah's photographs printed in 1887.[30]

A second version is also a photograph with the number 70 (fig. 69), taken from the same position as the previous one, without any camera movement, but a few minutes apart, as can be seen from the difference in the shadows and the dog on the right, which is absent in the latter. The signature, like the previous ones, is P. Sebah, Phot.

The remaining three photographs (two versions) are signed P. Sébah and belong to a completely different period.

№ 99 is a photograph taken from a little further away, from the Avenue of the Sphinxes (Avenue des Béliers), which leads to the door (fig. 70). It shows a different version.

№ 100 and № 100A are closer to the gate (figs 71a and 71b), like the first two versions, but taken from a different angle. Both are exactly the same photographs, with the same caption. The second one simply has an A added to 100. They represent a fourth version.

The first four photos (figs 68-69) and the last three (figs 70-71) must have been taken on different dates. Not only the difference in the signature (the first ones P. Sebah, Phot., the last ones P. Sébah) can serve as evidence. Several other points in the scene, which have already been mentioned several times above, are missing from the second group. The large trees to the right of the gate and the low fence to the left, as well as the small palm trees behind them, which are visible in the first group of photographs, are not present in the second group. The stone on the ground in front of the left pillar in the first group is not present in the second. The first group was taken in 1873-1874, and the second in the late 1870s or first half of the 1880s.

There are also four photographs of the colonnaded courtyard leading to the temple, in two versions. The first three are exactly the same photographs, signed P. Sébah (figs 72a, 72b and 72c). Two have exactly the same caption and handwriting, with a change in number: № 47 (fig. 72a) and № 71 (fig. 72b). The third has a different caption and handwriting (fig. 72c). The second version is taken from the same angle, but a little closer and at another time of the same day. It is signed P. Sébah Phot. and again bears the number 71 (fig. 73).

Two unusual photographs bearing the same number (№ 102 and № 102A) complete Sébah's contribution. They concern the village of Khonsu itself. One is a view of the village (fig. 74), the other is the village seen from the height of the northern side of the gate (fig. 75).

Only one photograph contains a human figure. In fig. 70, the center of the photograph is occupied by villagers, all looking at the camera. Veiled peasant women (fellahines) are lined up in the center.

Zangaki

Little is known about the Zangaki brothers. Greeks from Cyprus or Crete, John Hannavy dates their active period in Egypt from the 1870s to the early 1900s.[31] The northern gate (fig. 76) and the southern facade (fig. 77), both with an unfilled base (1880s), and the southern gate (fig. 78) with a filled base (late 1890s - early 1900s).

Two repeated photographs of the colonnade courtyard, with different numbers (figs 79a and 79b), and two inscriptions (figs 80 and 81) complete Zangaki's depiction of Khonsu.

Abdullah Frères

The late 1880s can be considered the beginning of the second generation of photographers in Egypt. Three photographers of this generation stand out in the context of the Khonsu Temple of the 19th century: Abdullah Frères, Gabriel Lekegian and Jean Sebah.

The famous studio Abdullah Frères of Istanbul operated its branch in Cairo from 1886-1895, headed by Kevork Abdullah (Abdullahian) (1839-1918).

In January 1887, Khedive Tawfiq set off on a visit to Upper Egypt via the Nile, taking Kevork Abdullah with him as his only photographer. Kevork was accompanied by his nephew Abraham as his assistant.

Taking advantage of the opportunity, Abdullah photographed not only the Khedive, but also various pharaonic monuments, including three variants of Khonsu, specifically arranged with human figures (figs 82-84).[32]

The filled bottom of the two columns of fig. 82 may indicate that Abdullah later made a second visit to Upper Egypt.

Gabriel Lekegian

The Armenian painter and photographer Gabriel Lekegian (1848 or 1853-1921), who was born in Constantinople and eventually settled in Cairo, established his studio in Ezbekieh in 1887, which he ran until 1918, when he moved to Geneva to spend the last years of his life with his married daughter.[33] He traveled to southern Egypt for the first time in 1889, returning to Cairo with an abundance of photographs. Other photographs show that he must have visited the south again in the late nineteenth or early twentieth century.

The two photographs of the northern facade of the gate (figs 85 and 86), the southern facade of the temple (fig. 84), and the two views from the northeast (figs 88 and 89) should be considered part of the 1889 series, considering the dilapidated condition of the bottom parts of the columns.

Other photographs with the bottom parts already filled would have been taken in the late 19th and early 20th centuries. Here we have two photographs of the Avenue of Sphinxes (figs 90 and 91), the southern facade of the gate, taken from the southeast corner (fig. 92), and the gate from the north (fig. 93).

Finally, the interior (fig. 94).

Except for a few random passersby, Lekegian tried to position his figures with their gazes turned toward the camera.

Jean Pascal Sebah

After Pascal Sébah's death in 1886, the Cairo studio was run for a time by his brother Cosmi Sébah from Constantinople, after which Pascal's son Jean (1872-1947) came from Constantinople to continue the work. Jean Pascal Sebah ran the studio until the late 1890s, and in the early 1900s he collaborated with other photographers in Alexandria, forming short-lived partnerships: Fettel, Sébah & Bernard, and Sébah & Khachig, producing mainly cabinet photographs.[34]

There is an impressive production of photographs of pharaonic monuments by J. P. Sebah, with several versions of Khonsu (figs 95-99).

There is no information about when he visited the south. Some believe that he used his father's negatives under his own name. But none of his photographs are copies of his father's. Also: in № 796 (fig. 95) the base of the gateway columns has been restored (but not the facade of the temple), something that had not been done during Pascal's lifetime.

* * *

And Khonsu's photographic journey continues into the 20th century.

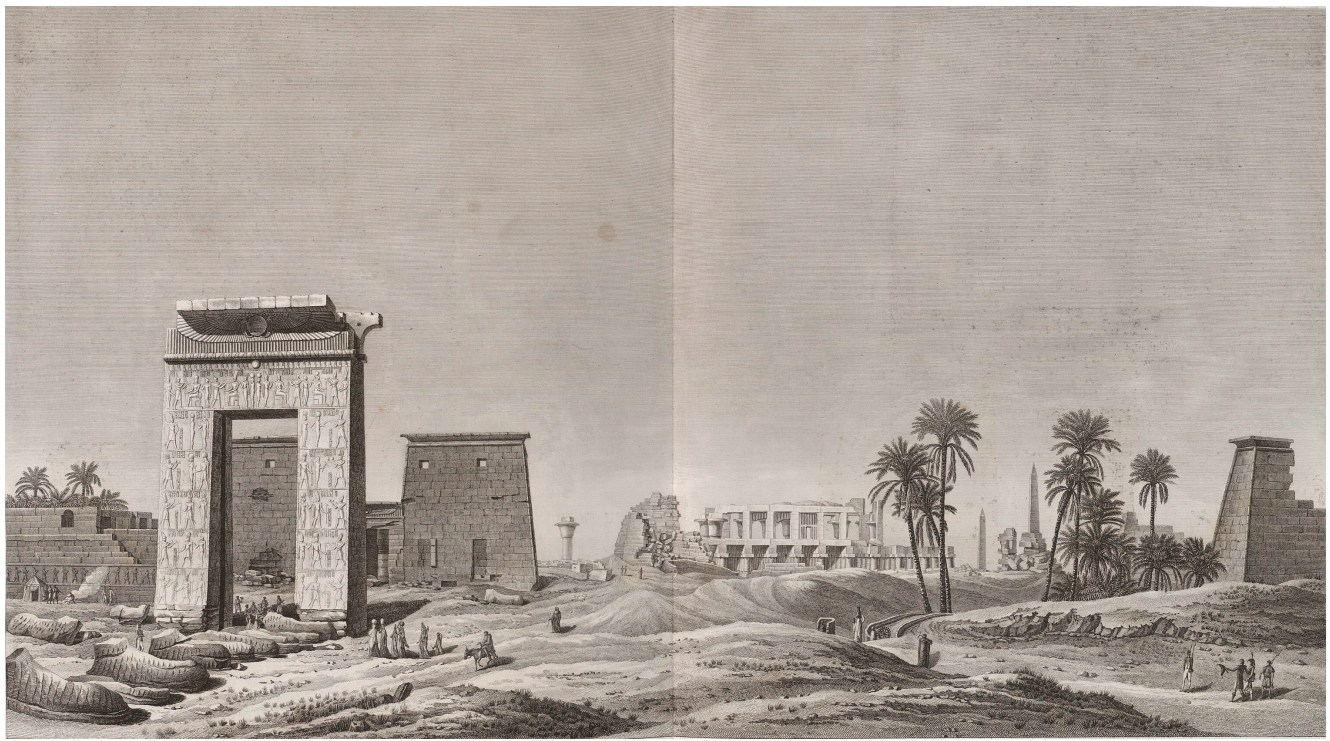

Figure 1. Vue de la porte et des temples du Sud
(*Description de l'Égypte*, tome troisième, Paris: Imprimerie Impériale, 1812, planche 49)

Figure 2. DAVID ROBERTS, 1838
Great Gateway, leading to The Temple of Karnac - Thebes
(*Egypt & Nubia*, from the drawings made on the spot by David Roberts, R.A. with historical descriptions by William Brockedon, F.R.S., litographed by Louis Haghe, Vol. 5, London: F.G. Moon, 1842-1849)

Figure 3. HECTOR HOREAU, 1837-1839
Temple de Khons
(*Panorama d'Égypte et de Nubie*, avec un portrait de Méhémet-Ali et un texte orné de vignettes par Hector Horeau, architecte, Paris: Imprimerie Bouchard-Huzard, 1841)

Figure 4. HECTOR HOREAU, 1837-1839
Temple de Khons
(*Panorama d'Égypte et de Nubie*, avec un portrait de Méhémet-Ali et un texte orné de vignettes par Hector Horeau, architecte, Paris: Imprimerie Bouchard-Huzard, 1841)

Figure 5. HECTOR HOREAU, 1837-1839
Avenue des Sphinx
(*Panorama d'Égypte et de Nubie*, avec un portrait de Méhémet-Ali et un texte orné de vignettes par Hector Horeau, architecte, Paris: Imprimerie Bouchard-Huzard, 1841)

Figure 6. GEORGE H. WATHEN, 1839
Temple-Palace of Karnak, Thebes. Entrance from Luqsor
(*Arts, Antiquities and Chronology of Ancient Egypt,* from observations in 1839 by George H. Wathen, architect, with illustrations from original sketches, London: Longman, Brown, Green, and Longmans, 1843, plate IX)

Figure 7. KAROL L'UDOVÍT LIBAI, 1855-1856
Der Tempel von Karnak von Ostentgesehen; Le temple de Karnak vue de l'est
(Ludwig Libay, *Aegypten: Reisebilder aus dem Orient*, Wien: Eigenthum und Verlag von L. Libay, 1857)

Figure 8. MAXIME DU CAMP, 1849-1851
Thèbes. Karnak. Propylone du Temple de Khons
(*Égypte, Nubie, Palestine et Syrie*, dessins photographiques recueillis pendant les années 1849, 1850 et 1851, accompagnés d'un texte explicatif et précédés d'une introduction par Maxime Du Camp, Paris: Gide et J. Baudry, 1852, planche 27)

Figure 9. MAXIME DU CAMP, 1849-1851
Thèbes. Karnak. Temple de Khons
(*Égypte, Nubie, Palestine et Syrie*, dessins photographiques recueillis pendant les années 1849, 1850 et 1851, accompagnés d'un texte explicatif et précédés d'une introduction par Maxime Du Camp, Paris: Gide et J. Baudry, 1852, planche 28)

Figure 10. MAXIME DU CAMP, 1849-1851
Thèbes. Karnak. Portique de Temple de Khons,
entrecolonnement médial et porte du naos
(*Égypte, Nubie, Palestine et Syrie*, dessins photographiques recueillis pendant les années 1849, 1850 et 1851, accompagnés d'un texte explicatif et précédés d'une introduction par Maxime Du Camp, Paris: Gide et J. Baudry, 1852, planche 29)

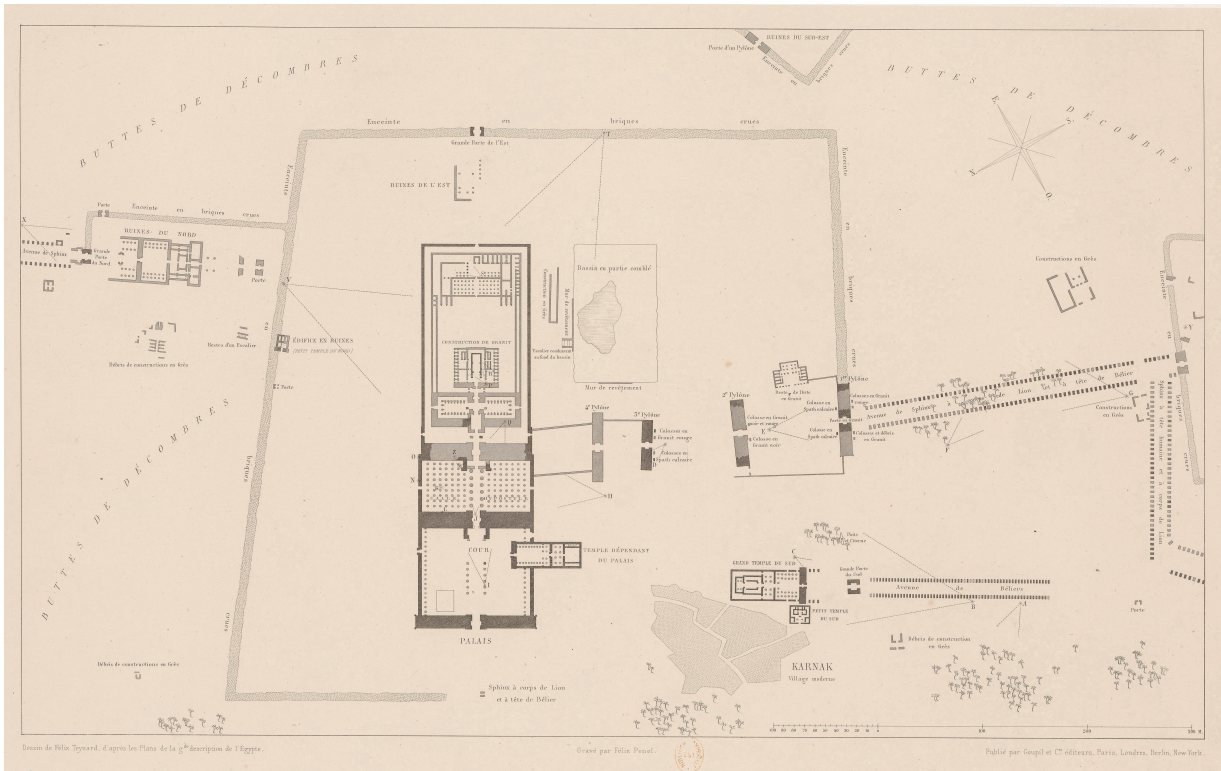

Figure 11. FÉLIX TEYNARD, 1851-1852
Karnak (Thèbes)
Plan des ruines principales
(*Égypte et Nubie: Sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*,
première partie Égypte, atlas photographie par Félix Teynard,
Paris: Goupil et Cie., Londres: E. Gambart et Co., 1858, planche 42 bis)

Figure 12. FÉLIX TEYNARD, 1851-1852
Karnak (Thèbes): Vue générale des ruines du point B
(*Égypte et Nubie: Sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*,
première partie Égypte, atlas photographie par Félix Teynard,
Paris: Goupil et Cie., Londres: E. Gambart et Co., 1858, planche 44)

Figure 13. FÉLIX TEYNARD, 1851-1852
Karnak (Thèbes): Grande porte du sud vue du point C
(*Égypte et Nubie: Sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*,
première partie Égypte, atlas photographie par Félix Teynard,
Paris: Goupil et Cie., Londres: E. Gambart et Co., 1858, planche 45)

Figure 14. FÉLIX TEYNARD, 1851-1852
Without caption and signature
(Fonds Emile Prisse d'Avennes sur l'Egypte: Iconographie.
Dessins, estampes, photographies (NAF 20434-20443).
"Thèbes - Karnac". «Thèbes — Karnac, 3», Bibliothèque nationale de France.
Département des Manuscrits. NAF 20435 (2), 20-X-3
https://gallica.bnf.fr/ark:/12148/btv1b53103974m/f32.item)

Figure 15. JOHN BEASLEY GREENE, 1853-1854
M. 43
(*Le Nil: Monuments - Paysages*, Explorations photographiques par J.-B. Greene,
Lille: Imprimerie photographique de Blanquart-Evrard, 1854)

Figure 16. JOHN BEASLEY GREENE, 1853-1855
P. 48

Figure 17. JOHN BEASLEY GREENE, 1853-1855

Figure 18. FRANCIS FRITH, 1857
Printed information: Frith, Photo. 1857.
Sculptured Gateway - & c - Karnac.
(*Egypt and Palestine*, Photographed and Described by Francis Frith, Vol. I,
London: James S. Virtue [1858-1860]. Bibliothèque nationale de France:
https://gallica.bnf.fr/ark:/12148/btv1b8443066v?rk=21459;2)

Figure 19. FRANCIS FRITH, 1857
Printed information:
Frith, Photo. 1857.
Sculptured Gateway - & c - Karnac.
(INHA: https://bibliotheque-numerique.inha.fr/collection/item/25047-egypt-and-palestine-volume-I)

Figure 20. FRANCIS FRITH, 1856-1860

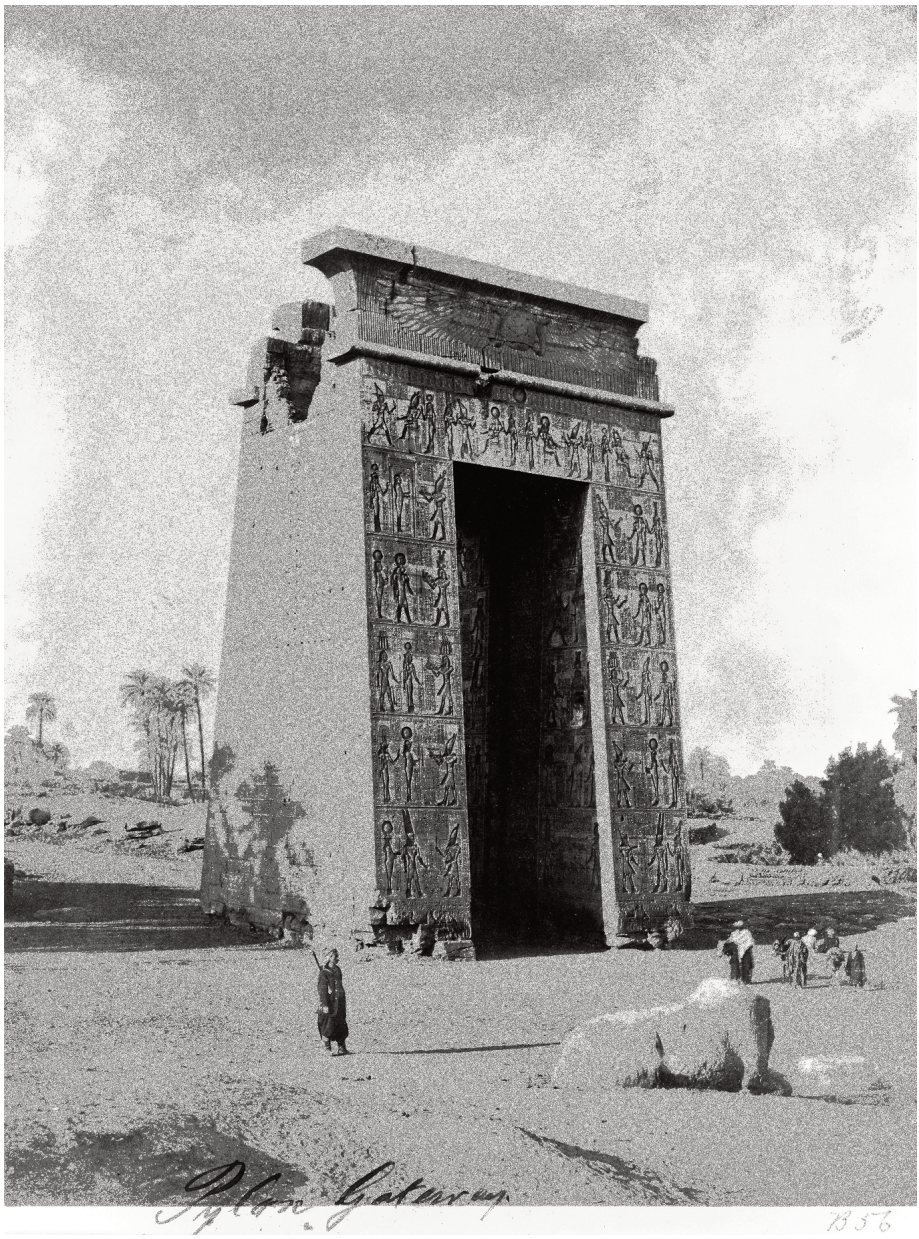

Figure 21. FRANCIS FRITH, 1856-1860
Pylone Gateway

Figure 22. HENRY CAMMAS, 1859-1861
(Henry Cammas et André Lefèvre, *La vallée du Nil: Impressions et photographies*,
Paris: L. Hachette et Cie, 1862)

Figure 23. HENRY CAMMAS, 1859-1861
№ 6

Figure 24. THÉODULE DEVÉRIA, 1858-1866
Without caption

Figure 25. WILHELM HAMMERSCHMIDT, 1860s
№ 44 Temple de Karnak
Premier Pylone, vue du Sud

Figure 26. WILHELM HAMMERSCHMIDT, 1860s
№ 44 Temple de Karnak
Premier Pylone, vue du Nord

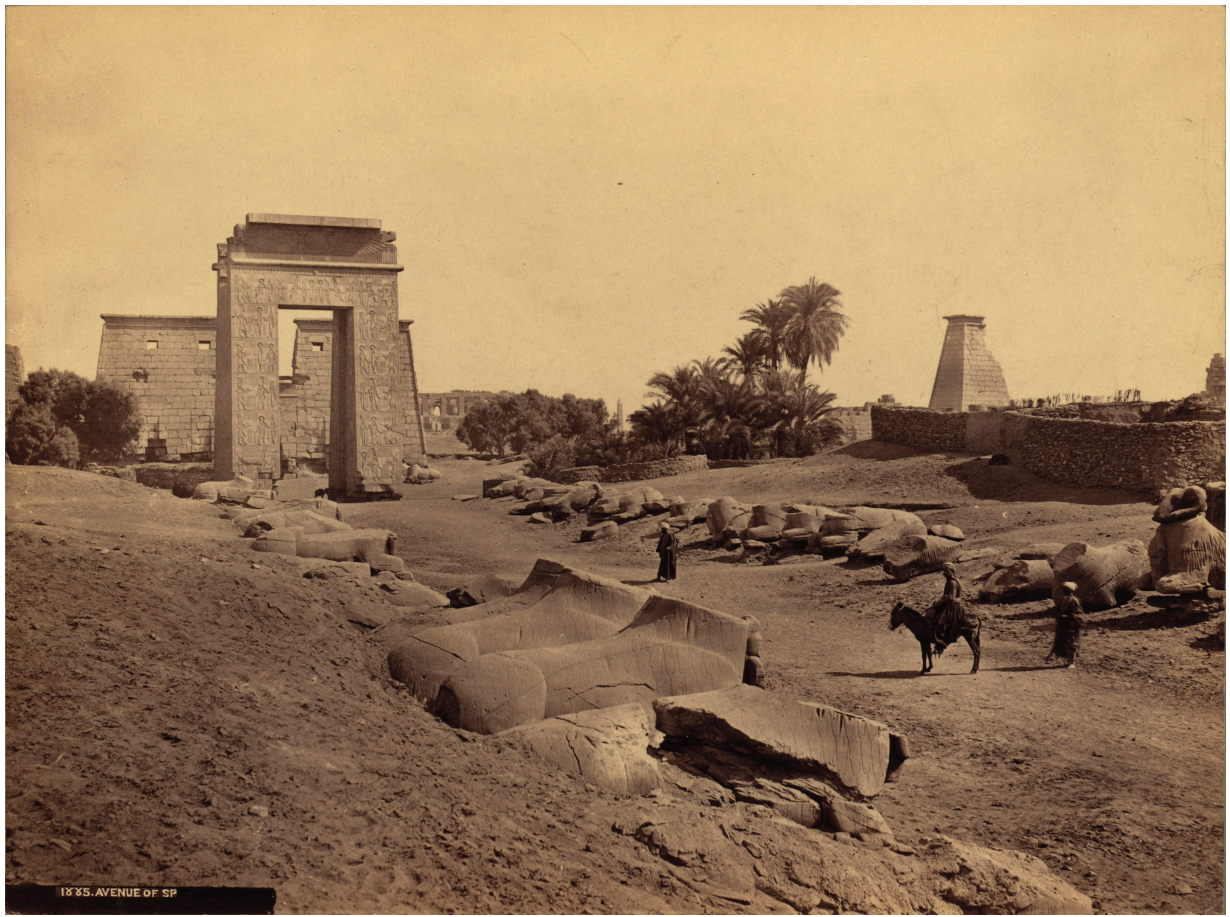

Figure 27. FRANK MASON GOOD, 1860s - 1872
№ 1885. Avenue of Sp[hinxes]

Figure 28. FRANK MASON GOOD, 1860s - 1872
Without caption

Figure 29. FRANK MASON GOOD, 1860s - 1872
№ 163. Thebes. The Approach of Karnak. Avenue of Sphinxes
Photographed and Published by FRANK M. GOOD, London (verso)

Figure 30a. FÉLIX BONFILS, 1867-1872
Nº 28 Avenue des Sphynx et propylône ptoléméen (Kanak) - Thèbes
(*Architecture antique Égypte, Grèce, Asie Mineure*, album de photographies par Bonfils, photographe à Beyrouth (Syrie), Paris: Ducher et Cie, 1872, planche 11)

Figure 30b. FÉLIX BONFILS, 1867-1872
№ 28 Avenue des Sphynx et propylône ptoléméen

Figure 31. FÉLIX BONFILS, 1867-1872
№ 35 Karnak. Avenue des Béliers (Égypte)

Figure 32. FÉLIX BONFILS, 1873-1878
Avenue des Sphinx et Porte Triomphale à Karnak
(*Souvenirs d'Orient*, album pittoresque des sites, villes et ruines
les plus remarquables de l'Égypte & de la Nubie,
photographié et édité par Félix Bonfils, Alais (Gard): Bonfils Phot., 1878, planche 43)

Figure 33. FÉLIX BONFILS, 1873-1878
Nº 135 Karnak. Avenue des Béliers

Figure 34. FÉLIX BONFILS, 1867-1872
№ 30 Propylône ptoléméen et porte d'entrée au petit Temple (Karnak) - Thèbes (*Architecture antique Égypte, Grèce, Asie Mineure*, album de photographies par Bonfils, photographe à Beyrouth (Syrie), Paris: Ducher et Cie, 1872, planche 4)

Figure 35a. FÉLIX BONFILS, 1873-1878
Porte Triomphale à Karnak
(*Souvenirs d'Orient*, album pittoresque des sites, villes et ruines
les plus remarquables de l'Égypte & de la Nubie,
photographié et édité par Félix Bonfils, Alais (Gard): Bonfils Phot., 1878, planche 45)

Figure 35b. FÉLIX BONFILS, 1873-1878
Nº 134 Karnak. Temple de Ramessès III les deux Pylônes

Figure 36. FÉLIX BONFILS, 1867-1872
Nº 29 Vue générale du Temple de Ramessès III (Karnak) - Thèbes
(*Architecture antique Égypte, Grèce, Asie Mineure*, album de photographies par Bonfils, photographe à Beyrouth (Syrie), Paris: Ducher et Cie, 1872, planche 16)

Figure 37. FÉLIX BONFILS, 1873-1878
Temple de Ramessès III, à Karnak
(*Souvenirs d'Orient*, album pittoresque des sites, villes et ruines
les plus remarquables de l'Égypte & de la Nubie,
photographié et édité par Félix Bonfils, Alais (Gard): Bonfils Phot., 1878, planche 46)

Figure 38. FÉLIX BONFILS, 1873-1878
№ 130 Karnak. Temple de Ramessès III

Figure 39. FÉLIX BONFILS, 1873-1878
Porte Triomphale à Karnak
(*Souvenirs d'Orient*, album pittoresque des sites, villes et ruines
les plus remarquables de l'Égypte & de la Nubie,
photographié et édité par Félix Bonfils,
Alais (Gard): Bonfils Phot., 1878, planche 44)

Figure 40. FÉLIX BONFILS, 1873-1878
№ 133 Karnak. Temple de Ramessès III porte triomphale

Figure 41. FÉLIX BONFILS, 1873-1878
Temple de Ramessès III à Karnak (La porte)
(*Souvenirs d'Orient*, album pittoresque des sites, villes et ruines
les plus remarquables de l'Égypte & de la Nubie,
photographié et édité par Félix Bonfils,
Alais (Gard): Bonfils Phot., 1878, planche 47)

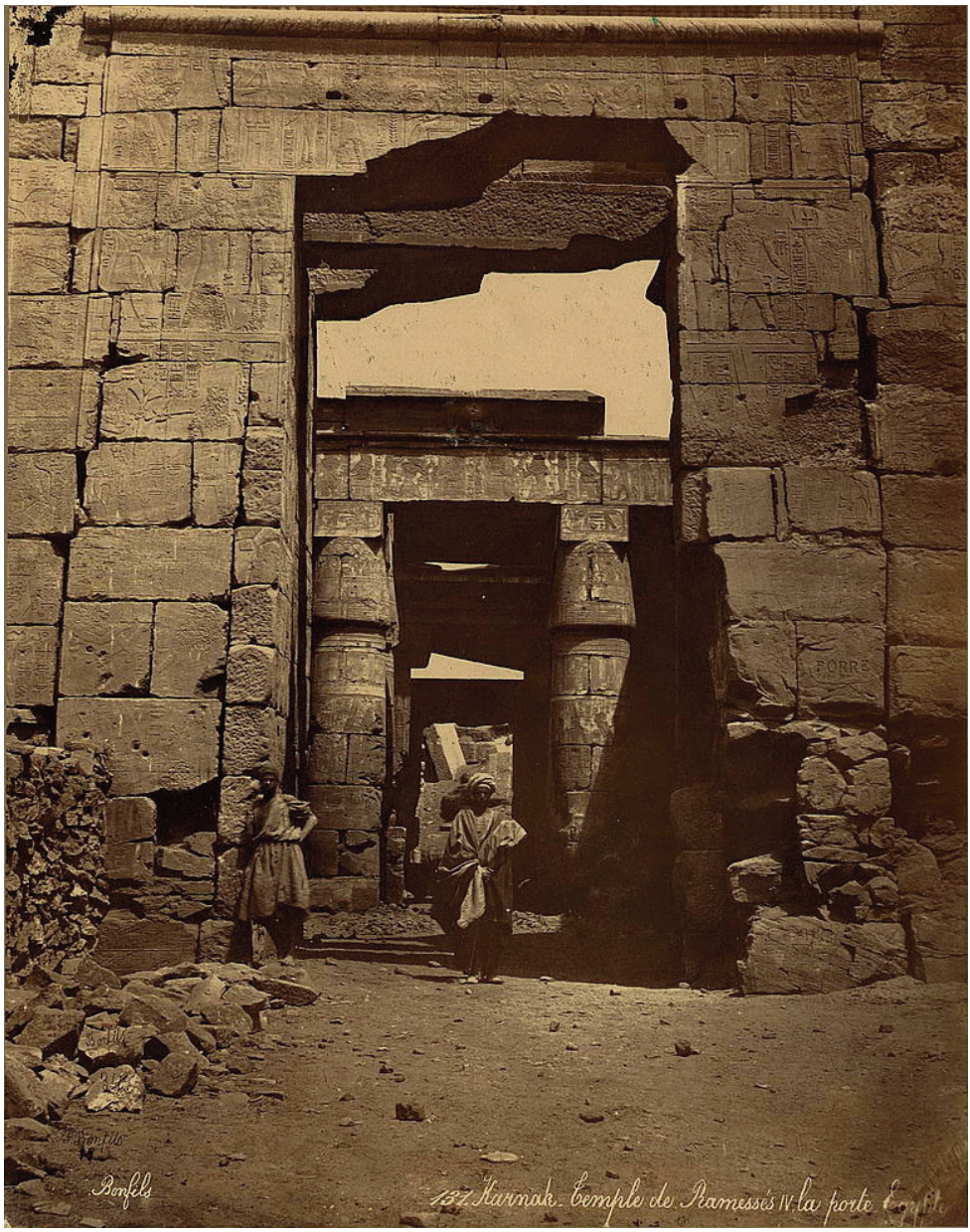

Figure 42. FÉLIX BONFILS, 1867-1872
№ 131 Karnak. Temple de Ramessès IV, la porte. Égypte

Figure 43a. FÉLIX BONFILS, 1867-1872
Nº 35 Intérieur de la 1re cour du Temple de Ramesses III, à Karnak (Thébes)
(*Architecture antique Égypte, Grèce, Asie Mineure*, album de photographies par Bonfils, photographe à Beyrouth (Syrie), Paris: Ducher et Cie, 1872, planche 2)

Figure 43b. FÉLIX BONFILS, 1867-1872
Nº 35 Karnak: 1er cour du temple de Ramsès III

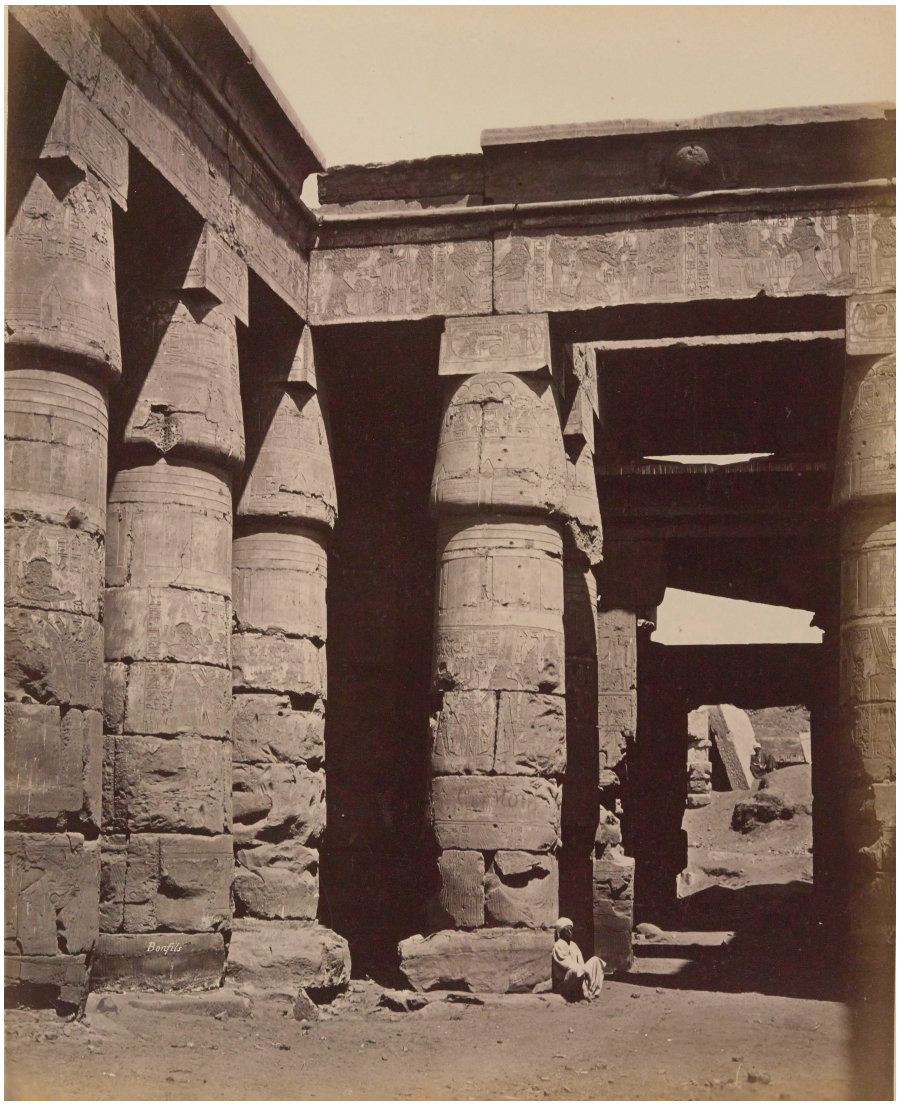

Figure 44. FÉLIX BONFILS, 1867-1878
Temple de Ramessès III à Karnak, Intérieur
(*Souvenirs d'Orient*, album pittoresque des sites, villes et ruines
les plus remarquables de l'Égypte & de la Nubie,
photographié et édité par Félix Bonfils,
Alais (Gard): Bonfils Phot., 1878, planche 48)

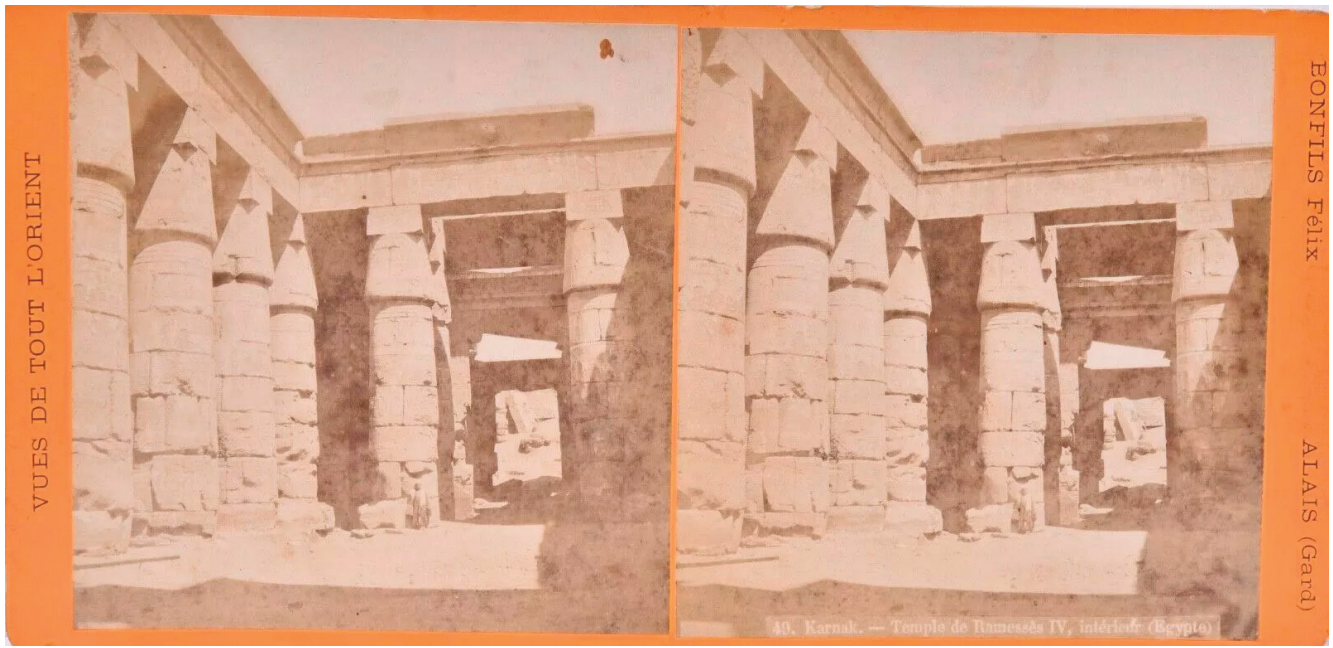

Figure 45. FÉLIX BONFILS, 1867-1872
№ 49 Karnak. Temple de Ramessès IV, intérieur (Égypte)

Figure 46a. FÉLIX BONFILS, 1867-1872
Nº 36 Colonne dans la 2e cour du Temple de Ramessés III (Karnak) - Thèbes
(*Architecture antique Égypte, Grèce, Asie Mineure*, album de photographies par Bonfils, photographe à Beyrouth (Syrie), Paris: Ducher et Cie, 1872, planche 3)

Figure 46b. FÉLIX BONFILS, 1867-1872
№ 219 Karnak. Colonne dans la 2me cour à gauche du temple Ramessès III

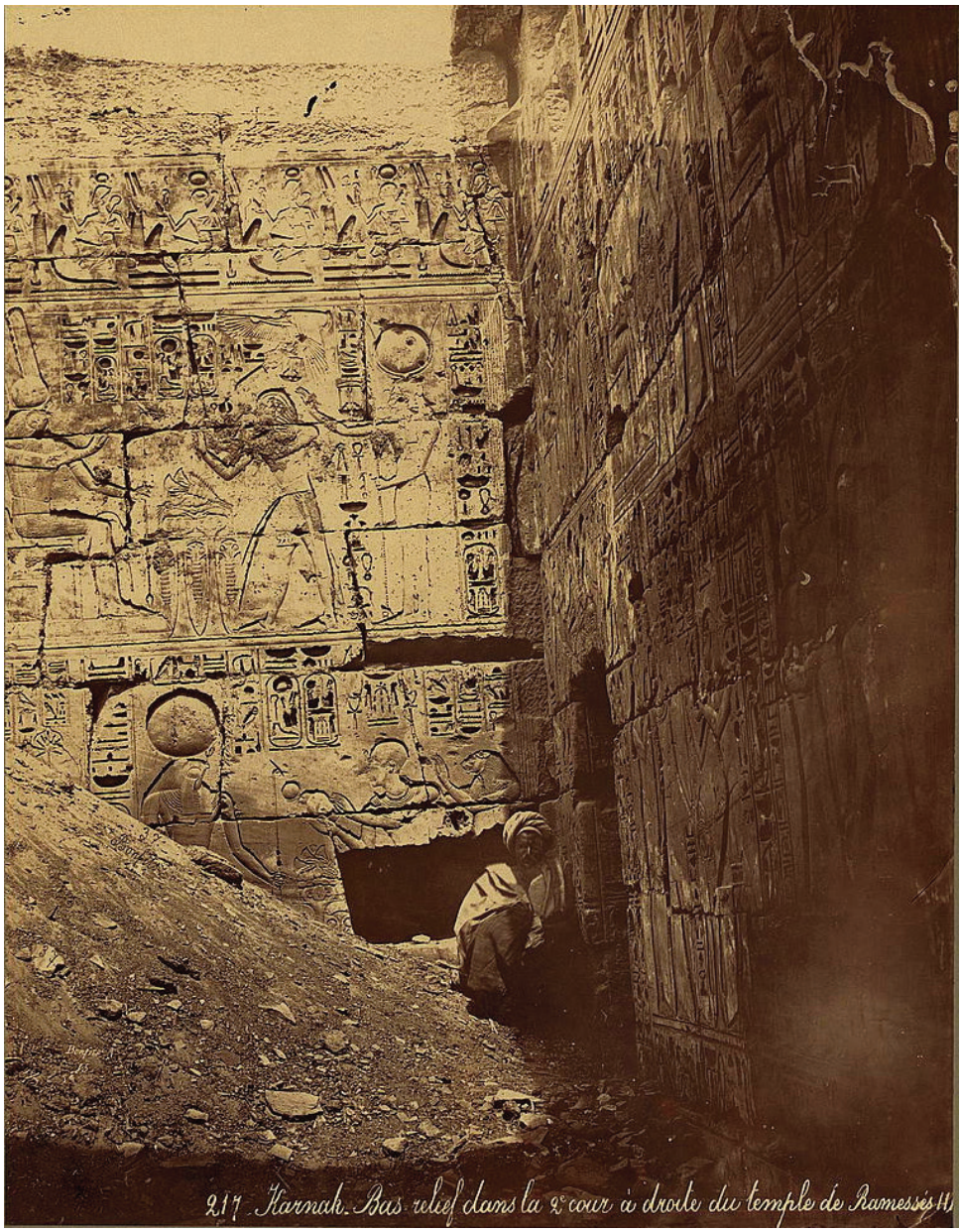

Figure 47. FÉLIX BONFILS, 1867-1872
№ 217 Karnak. Bas relief dans la 2e cour à droite du temple de Ramessès III

Figure 48. FÉLIX BONFILS, 1867-1872
Nº 38 Sculptures dans le Temple de Ramessès III, au fond de la 2e cour, à droite (Karnak) - Thèbes
(*Architecture antique Égypte, Grèce, Asie Mineure*, album de photographies par Bonfils, photographe à Beyrouth (Syrie), Paris: Ducher et Cie, 1872, planche 14)

Figure 49. ANTOINE BEATO, before 1872
Without caption

Figure 50. ANTOINE BEATO, before 1872
Without caption

Figure 51. ANTOINE BEATO, 1870s
Without caption

Figure 52. ANTOINE BEATO, first half of 1880s
Without caption

Figure 53. ANTOINE BEATO, end of 19th century - beginning of 20th century
Without caption

Figure 54. ANTOINE BEATO, end of 19th century - beginning of 20th century
Without caption

Figure 55. ANTOINE BEATO
Without caption

Figure 56. ANTOINE BEATO
Without caption

Figure 57. ANTOINE BEATO
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Figure 58. ANTOINE BEATO
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Figure 59. ANTOINE BEATO
Without caption

Figure 60. ANTOINE BEATO
Without caption

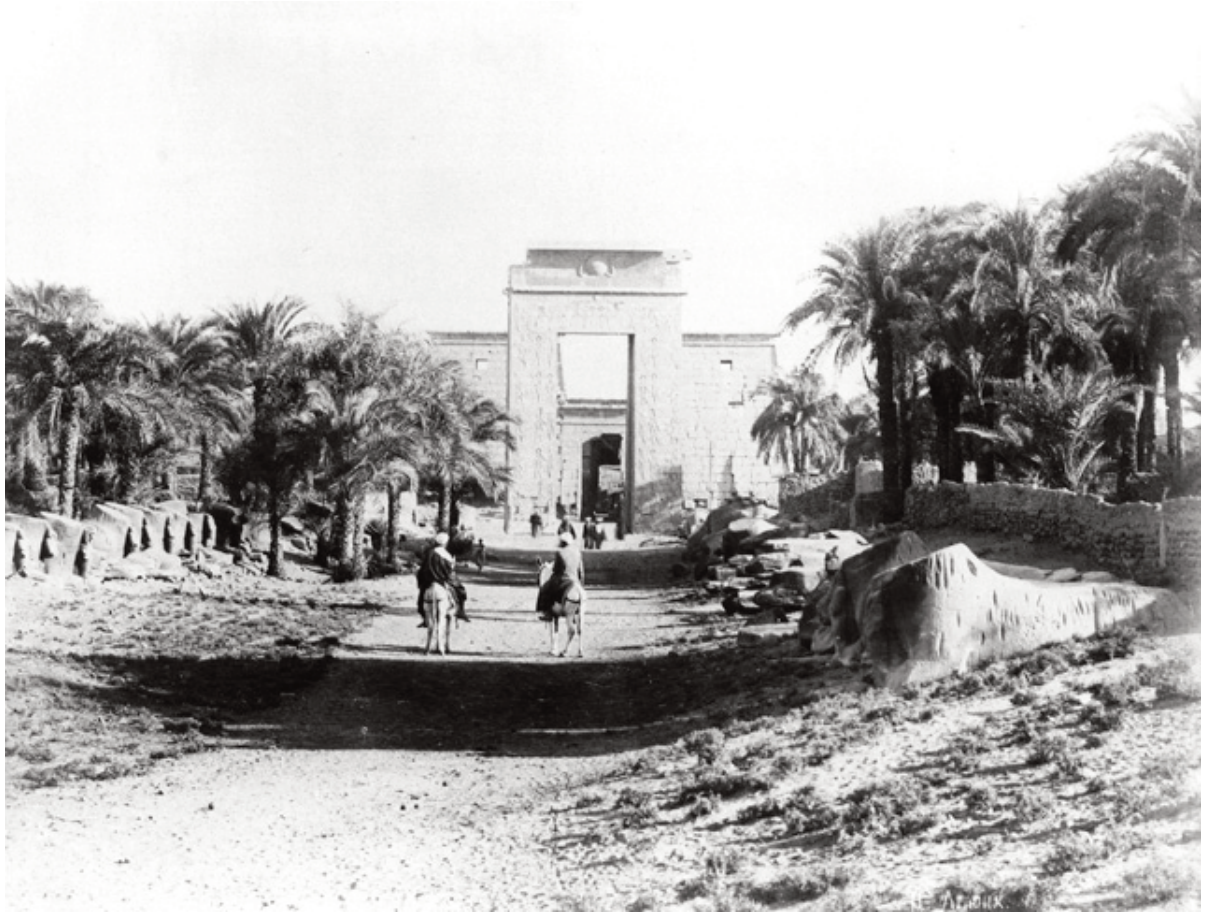

Figure 61. HIPPOLYTE ARNOUX, end of 19th century - beginning of 20th century
Nº 2037 Karnak avenue des béliers

Figure 62. ÉMILE BÉCHARD, before 1887
L'Avenue des Sphynx (mirror)
(*L'Égypte et la Nubie: grand album monumental, historique, architectural*,
Paris: André Palmieri & Émile Béchard, 1887, planche LXIX)

Figure 63a. ÉMILE BÉCHARD, before 1887
La porte d'Evergète (mirror)
(*L'Égypte et la Nubie: grand album monumental, historique, architectural*,
Paris: André Palmieri & Émile Béchard, 1887, planche LXVIII)

Figure 63b. H. BÉCHARD, before 1887
№ 63 Karnak. Porte d'Evergète

Figure 64a. ÉMILE BÉCHARD, before 1887
Pylône du Temple de Khons (mirror)
(*L'Égypte et la Nubie: grand album monumental, historique, architectural*,
Paris: André Palmieri & Émile Béchard, 1887, planche LXXI)

Figure 64b. H. BÉCHARD, before 1887
№ 64 Karnak. Pylône du Temple de Khons

Figure 65. H. BÉCHARD, before 1887
№ 61 Karnak. Pylône du Temple de Kons

Figure 66a. ÉMILE BÉCHARD, before 1887
Temple de Khons - Porte d'Evergète (vue-perspective) (mirrror)
(*L'Égypte et la Nubie: grand album monumental, historique, architectural*,
Paris: André Palmieri & Émile Béchard, 1887, planche LXXII)

Figure 66b. H. BÉCHARD, before 1887
№ 94 Karnak Les Pylones Coté Sud

Figure 67. ÉMILE BÉCHARD, before 1887
Le Temple de Khons (Karnac) (mirror)
(*L'Égypte et la Nubie: grand album monumental, historique, architectural*,
Paris: André Palmieri & Émile Béchard, 1887, planche LXX)

Figure 68a. PASCAL SÉBAH (P. Sebah, Phot.), 1873-1874
№ 46 Karnak. Propylône Ptolémeen et temple de Ramsès III

Figure 68b. PASCAL SÉBAH (P. Sebah, Phot.), 1873-1874
№ 70 Karnak. Propylône Ptolémeen et temple de Ramsès III

Figure 68c. PASCAL SÉBAH (P. Sebah, Phot.), 1873-1874
№ 100 Karnak. Propylône Ptolémeen et temple de Ramsès III

Figure 69. PASCAL SÉBAH (P. Sebah, Phot.), 1873-1874
№ 70 Propylône Ptolémeen, et Temple de Rhamsès III à Karnak

Figure 70. PASCAL SÉBAH (P. Sébah), end of 1870s - 1885
№ 99 Karnak. Avenue des Béliers Propylône de Ptolémée Evergète

Figure 71a. PASCAL SÉBAH (P. Sébah), end of 1870s - 1885
№ 100 Karnak. Propylône de Ptolémée Evergète

Figure 71b. PASCAL SÉBAH (P. Sébah), end of 1870s - 1885
№ 100A Karnak. Propylône de Ptolémée Evergète

Figure 72a. PASCAL SÉBAH (P. Sébah)
Nº 47 Karnak - Temple de Ramses III, Drômos

Figure 72b. PASCAL SÉBAH (P. Sébah)
№ 71 Karnak - Temple de Ramses III, Drômos

Figure 72c. PASCAL SÉBAH (P. Sébah)
Nº 101 Karnak. Colonnade du temple de Khons

Figure 73. PASCAL SÉBAH (P. Sébah Phot.)
№ 71 Cour du temple de Ramses III. Karnak

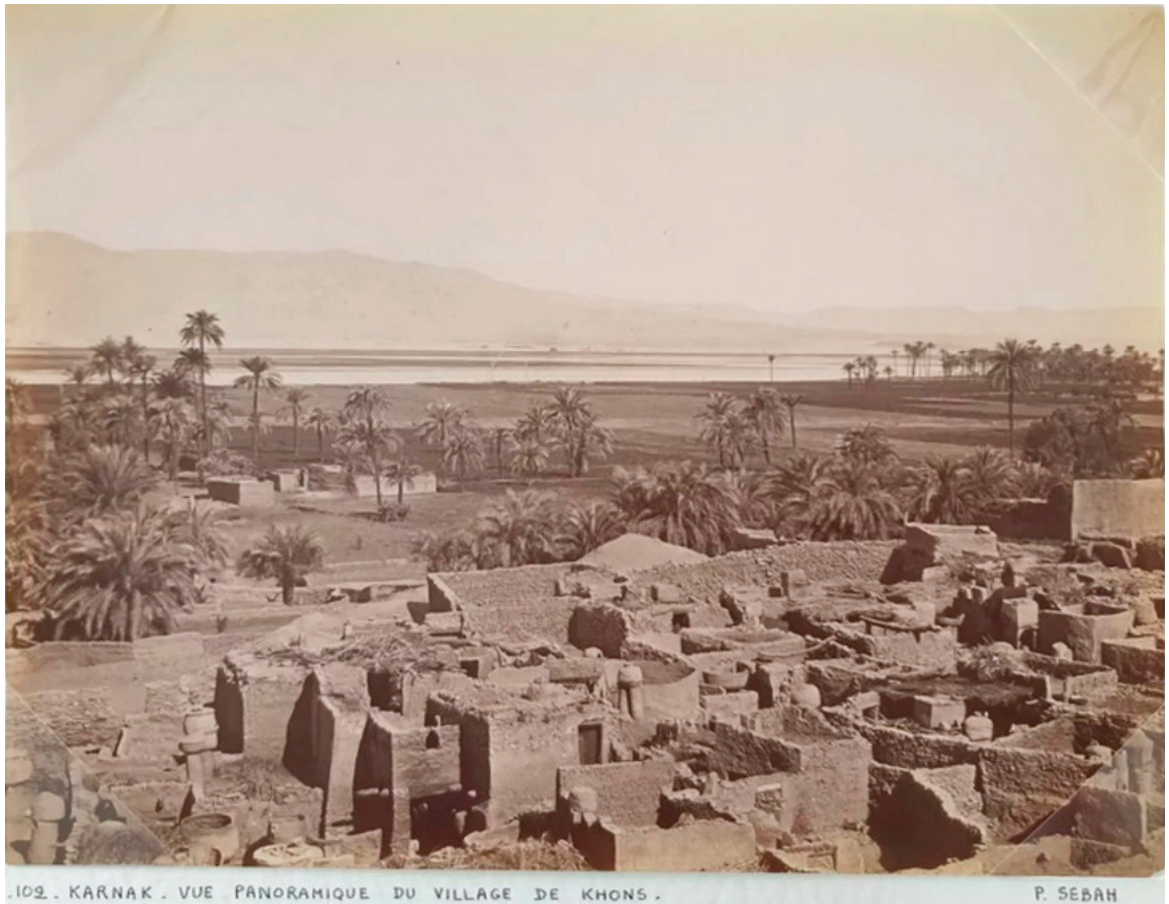

Figure 74. PASCAL SÉBAH (P. Sébah)
№ 102 Karnak. Vue panoramique du village de Khons

Figure 75. PASCAL SÉBAH (P. Sébah)
№ 102A Karnak. Vue panoramique prise du Pylône du Temple de Khons

Figure 76. ZANGAKI, 1880s
№ 1006. Karnak. Porte du grande temple du Khons avec l'avenue de Bélier

Figure 77. ZANGAKI, 1880s
№ [...] Karnak. Façade du grand temple pris de l'avenue de Bélier

Figure 78. ZANGAKI, end of 1890s - beginning of 1900s
№ 990 Karnak. Avenue de Béliers et propylone de Ptolemée Evergète

Figure 79a. ZANGAKI
№ 696 Karnak. Cour des colonnes du temple de Khons

Figure 79b. ZANGAKI
№ 740 Karnak. Cour des colonnes du temple de Khons

Figure 80. ZANGAKI
№ 707 Karnak. Temple de Khons intérieur

Figure 81. ZANGAKI
№ 995 Karnak. Temple de Khons Ramsès sa femme

Օրինակ 82. ABDULLAH FRÈRES, 1887-1894
№ 116A Le propilône du petit temple, Karnak

Օրինակ 83. ABDULLAH FRÈRES, 1887-1894
№ 117A Petit temple de Karnak

Օրինակ 84. ABDULLAH FRÈRES, 1887-1894
№ 118 Intérieur du petit temple de Karnak

Figure 85. GABRIEL LEKEGIAN (Photog. Artistique G. Lekegian & Co), 1889
Nº 1080 Propylône de Khons. Karnak

Figure 86. GABRIEL LEKEGIAN (Photog. Artistique G. Lekegian & Co), 1889
№ 1081 Karnak (Propylône de Khons)

Figure 87. GABRIEL LEKEGIAN (Photog. Artistique G. Lekegian & Co), 1889
№ 1084 Karnak (Temple de Khons)

Օրինակ 88. GABRIEL LEKEGIAN (Photog. Artistique G. Lekegian & Co), 1889
№ 1127 (Karnak) Propylône & Temple de Khons

Figure 89. GABRIEL LEKEGIAN (Photog. Artistique G. Lekegian & Co), 1889
№ 1128 Karnak. (Pylône, Propylône & Temple de Khons)

Figure 90. GABRIEL LEKEGIAN (Phot. Art. G. Lekegian & Co), end of 1890s - beginning of 1900s
№ 1078 (Karnak) Avenue des Béliers et [P]ropylône de Ptolémée Evergète

Figure 91. GABRIEL LEKEGIAN (Phot. Art. G. Lekegian & Co), end of 1890s - beginning of 1900s
№ 1079 Karnak

Figure 92. GABRIEL LEKEGIAN (Photog. Art. G. Lekegian & Co),
end of 1890s - beginning of 1900s
№ 1079 (Karnak) Propylon du Sud de Ptolomée Evergète

Figure 93. GABRIEL LEKEGIAN (Phot. Art. G. Lekegian & Co),
end of 1890s - beginning of 1900s
№ 3041 Karnak Propylône de Khons

Figure 94. GABRIEL LEKEGIAN (Photog. Art. G. Lekegian & Co)
№ 1085 (Karnak) Salle hypostyle du t[em]ple de Khonsou. grand prêtre de Her-hor

Figure 95. JEAN PASCAL SEBAH
№ 796 Karnak. Avenue des béliers & Propylône Ptolémée Evegète

Figure 96. JEAN PASCAL SEBAH
№ 797 Karnak. Avenue des Béliers & propylône de Ptolémée vue du temple de Khons

Figure 97. JEAN PASCAL SEBAH
№ 799 Karnak. Propylône de Ptolémée Evargète (prise du temple de Khons)

Figure 98. JEAN PASCAL SEBAH
Nº 800 Karnak: temple de Khons (extérieur)

Figure 99. JEAN PASCAL SEBAH
№ 801 Karnak. Intérieur du temple de Khons

NOTES

1. *Description de l'Égypte*, tome troisième, Paris: Imprimerie Impériale, 1812 [2nd edition], planche 49.
2. *Egypt & Nubia*, from the drawings made on the spot by David Roberts, R.A. with historical descriptions by William Brockedon, F.R.S., litographed by Louis Haghe, Vol. 5, London: F.G. Moon, 1842-1849.
3. Jean-Yves Tréhin, 'Horeau Hector', *Dictionnaire des orientalistes de la langue française*, François Pouillon (éd), Paris: IISMM - Karthala, 2008, pp. 525-526.
4. *Panorama d'Égypte et de Nubie*, avec un portrait de Méhémet-Ali et un texte orné de vignettes par Hector Horeau, architecte, Paris: Imprimerie Bouchard-Huzard, 1841.
5. *Arts, Antiquities and Chronology of Ancient Egypt,* from observations in 1839 by George H. Wathen, architect, with illustrations from original sketches, London: Longman, Brown, Green, and Longmans, 1843.
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11. *Égypte et Nubie: Sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire*, atlas photographie par Félix Teynard, Paris: Goupil et Cie., Londres: E. Gambart et Co., 1858; première partie Égypte; deuxième partie Nubie.
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13. Will Stapp, 'Greene, John Beasley,' *Encyclopedia of Nineteenth-Century Photo graphy*, edited by John Hannavy, New York and London: Routledge, 2008, pp. 619-622.
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23. *Souvenirs d'Orient*, album pittoresque des sites, villes et ruines les plus remarquables de l'Égypte & de la Nubie, avec notice historique, archéologique et descriptive en regard de chaque planche, photographié et édité par Félix Bonfils, auteur et éditeur des voyages d'Égypte, de Syrie, de Grèce e de Constantinople, Alais (Gard): Bonfils Phot., 1878.
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25. The lecture of Nicholas Warner: *The Temple of Khonsu at Karnak: Conservation Challenges*.
26. John Hannavy, 'Arnoux, Hippolyte,' *Encyclopedia of Nineteenth-Century Photography*, edited by John Hannavy, New York and London: Routledge, 2008, p. 73.
27. *Album du Musée de Boulaq*, comprenant quarante planches photographiées par MM. Délié et Béchard, avec un texte explicatif rédigé par Auguste Mariette-Bey, Le Caire: Mourès & Cie, 1872.
28. *L'Égypte et la Nubie: grand album monumental, historique, architectural*, reproduction par les procédés inaltérables de la phototypie de cent cinquante vues photographiques par M. Béchard, artiste photographe, comprises depuis le Caire (Égypte) jusqu'a la 2e cataracte (Nubie), avec un texte explicatif des monuments d'après nos meilleurs écrivains par M. A. Palmieri, Paris: André Palmieri & Émile Béchard, 1887.
29. Haig Avakian, *Photo Sébah in Egypt*, Cairo: Tchahagir (Supplement 68), 2025 (in Armenian).
30. P. Sébah, *Catalogue générale de la nouvelle collection des vues de la Haute et de la Basse-Égypte et de la Nubie*, Caire: Imp. J. Barbier, 1887, p. 7.
31. John Hannavy, 'Zangaki Brothers,' *Encyclopedia of Nineteenth-Century Photography*, edited by John Hannavy, New York and London: Routledge, 2008, p. 1521.
32. Abdullah Frères, *Collection of Photographs*, compiled by Haig Avakian, Cairo: Tchahagir (Supplement 73), 2025 (in Armenian).
33. Gabriel Lekegian, *Collection of Photographs in Two Volumes*, Volume 1, compiled by Haig Avakian, Cairo: Tchahagir (Supplement 37), 2020, pp. 6-32 (in Armenian).
34. Haig Avakian, *Photo Sébah in Egypt*, Cairo: Tchahagir (Supplement 68), 2025 (in Armenian).

SUPPLEMENTS OF *TCHAHAGIR* WEEKLY

(All in Armenian, except mentioned)

2016

Supplement 1
Four Interviews with Hrant Dink, foreword by Haig Avakian (59 pages)

Supplement 2
Father Levon Zekian, *The Centennial of the Armenian Genocide: Memory and Challenge (Lecture)* (40 pages)

Supplement 3
Teotig's Letters to Ararad Krisian, edited by H. Avakian (61 pages)

Supplement 4
Haig Avakian, *The Paris Commune, the Empire and the Armenian Genocide: A Marxist-Anarchist Reading* (202 pages)

2017

Supplement 5
Papasian & Co. Music Company (According to Posters and Programmes), compiled by H. Avakian (317 pages)

Supplement 6
Outline of the Armenian Musical Life in Alexandria (According to Posters and Programmes), compiled by H. Avakian (201 pages)

Supplement 7
The Egyptian Period of the Chorus Master and Composer Haig Sarkissian (According to Documents), compiled by Haig Avakian (561 pages)

Supplement 8
The life of Pianist and Pedagogue Nevart Damadian (According to Documents), compiled by Haig Avakian (546 pages)

Supplement 9
The Egyptian Period of Gohar Gasparyan (1940-1948), prepared by Haig Avakian (88 pages)

Supplement 10
Diran Garabedian: Articles About Him, Album of Paintings (on the occasion of his 135th Birthday), compiled by H. Avakian (73 pages)

Supplement 11
Vania Exerdjian: A Colorful World Full of Vitality, prepared by Haig Avakian (53 pages)

2018

Supplement 12
On the Occasion of the 110th Anniversary of Arpiar Arpiarian's Assassination
1. Haig Avakian, *The Assassination of Arpiar Arpiarian* (155 pages)

Supplement 13
On the Occasion of the 110th Anniversary of Arpiar Arpiarian's Assassination
2. *Arpiar Arpiarian's London File in Cairo*, prepared by Haig Avakian (497 pages)

Supplement 14
On the Occasion of the 110th Anniversary of Arpiar Arpiarian's Assassination
3. *Man Against Man: Assassination Attempts and Murders Following the Armenian Example (1890-1908)*, collected by Haig Avakian (169 pages)

Supplement 15
1st March 2008 According to Lragir.am, A1+ *and* Hetq *(on the Occasion of the 10th Anniversary)*, collected by Haig Avakian (625 pages)

Supplement 16
Haig Avakian, *The Velvet Revolution in Armenia: First Phase (13 - 23 April 2018)* (32 pages)

Supplement 17
Haig Avakian, *The Velvet Revolution in Armenia: Second Phase (April 25 - May 1, 2018)* (58 pages)

Supplement 18
Armenag Shah-Mouradian: Chronology, Articles, Playlist, prepared by Haig Avakian (580 pages)

Supplement 19
Koharik Gazarossian: List of Works, Discography, prepared by Haig Avakian (160 pages)

Supplement 20
Marush Yeramian, *Outline of Armenian Poetry in the Diaspora (1965-1995)*, Introduction by Haig Avakian (182 pages)

2019

Supplement 21
Kiraz: Selected Caricatures from the Egyptian Period, collected by Haig Avakian (81 pages)

Supplement 22
Haig Avakian, *Vahan Tekeyan's Articles in* Arev *Newspaper: Opportunity or Resistance?* (124 pages)

Supplement 23
Haig Avakian, *Aram Khachaturian's Perception in Egypt: Changing Paradigms* (250 pages)

Supplement 24
Varan Ouzh, *The Garden of Hakint (poem)*, preface by H. Avakian (52 pages)

Supplement 25
Eugenia Arisdagian, *Memories from the Armenian Diaspora*, compiled, foreword and annotations by Artsvi Bakhchinyan, introduction by H. Avakian (264 pages)

Supplement 26
Arshag Alboyadjian, *History of the Armenian Liberation Movement: Series of Lectures*, prepared for publication by Haig Avakian (101 pages)

Supplement 27
On the Occasion of the 150th Anniversary of the Birth of Father Komitas
1. Father Komitas, *Versions of Piano Works*, edited and annotated by Haig Avakian (160 pages)

Supplement 28
On the Occasion of the 150th Anniversary of the Birth of Father Komitas
2. Haig Avakian, *The Concept of the Open Work in Father Komitas: Variations and Self-Variations on a Theme of Komitas* (89 pages)

Supplement 29
On the Occasion of the 150th Anniversary of the Birth of Father Komitas
3. Haig Avakian, *The Cultural Heritage of Saint Garabed Monastery in Mush and Father Komitas' Msho Shoror* (127 pages)

Supplement 30
On the Occasion of the 150th Anniversary of the Birth of Father Komitas
4. *The Armenian Liturgy Edited by Father Komitas (According to Original Materials in the Nubarian Library of Paris)*, prepared by Haig Avakian (348 pages).

2020

Supplement 31
Dikran Kevorkian, *Collected Works in Three Volumes*, Volume 1, compiled by Haig Avakian (370 pages)

Supplement 32
Dikran Kevorkian, *Collected Works in Three Volumes*, Volume 2, compiled by Haig Avakian (141 pages)

Supplement 33
Dikran Kevorkian, *Collected Works in Three Volumes*, Volume 3, compiled by Haig Avakian (408 pages)

Supplement 34
Masis Bedrosian, *Biography of Abah Bedrosian and a Critical History of the Great Historical Uprising of Zeytun in 1895*, prepared for publication by Dikran Kevorkian and Haig Avakian (392 pages)

Supplement 35
Haig Avakian, *Alexander Khadisian's Historic Visit to Egypt and the Loan of Armenia's Independence: A Path from Collectivity to Individuality* (80 pages)

Supplement 36
Haig Avakian, *Zabel Yesayan's Two Visits to Egypt (1918-1920)* (38 pages)

Supplement 37
Gabriel Lekegian, *Collection of Photographs in Two Volumes*, Volume 1, compiled by Haig Avakian (549 pages)

Supplement 38
Gabriel Lekegian, *Collection of Photographs in Two Volumes*, Volume 2, compiled by Haig Avakian (573 pages)

2021

Supplement 39
Haig Avakian, *The Egyptian Period of the Violinist Gerard Kantardjian (1931-1953)* (83 pages)

Supplement 40
Haig Avakian, *The Egyptian Period of the Singer and Actress Valentin Amirayan (1920-1931)* (66 pages)

Supplement 41
Haig Avakian, *The First Armenian Actors in the Egyptian Cinema* (66 pages)

Supplement 42
Haig Avakian, *Fayrouz: The First Armenian Star of the Egyptian Cinema* (250 pages)

Supplement 43
Haig Avakian, *Armenian Dancers of the Egyptian Cinema, 1. Oriental Dancer Hoda Shams Al-Din* (328 pages)

Supplement 44
Haig Avakian, *Armenian Dancers of the Egyptian Cinema, 2. Oriental Dancers Hermin and Dzovinar* (404 pages)

Supplement 45
Haig Avakian, *Armenian Dancers of the Egyptian Cinema, 3. Ballet Dancer Sonia Sarkis* (55 pages)

Supplement 46
List of Armenian Actors and Figures in the Egyptian Cinema, prepared by Haig Avakian (260 pages)

Supplement 47
List of Armenian Actors and Figures in the Egyptian Cinema, prepared by Haig Avakian (in Arabic) (276 pages)

Supplement 48
Haig Avakian, *Readings through Penyamin Tashian's pedagogical ideas (on the occasion of his 125th birthday and 50th anniversary of his death)* (98 pages)

2022

Supplement 49
Haig Avakian, *Edwin Gerard Hamamdjian: An artist in the Service of Ideas* (179 pages)

Supplement 50
Haig Avakian, *Mary Beilerian's Egyptian Years (1896-1909) and the Socialist Feminism* (318 pages)

Supplement 51
The Birth of Vahagn in 50 languages, compiled by Artsvi Bakhchinyan and Haig Avakian (248 pages)

Supplement 52
Haig Avakian, *Edwin Gerard Hamamdjian: An Artist in the Service of Ideas*, translated by Marie Sargsyan-Luscombe (in English) (175 pages)

2023

Supplement 53
On the Occasion of the 120th Anniversary of the Birth of Aram Khachaturian
1. Haig Avakian, *Aram Khachaturian's visit to Egypt (1961)* (220 pages)

Supplement 54
On the Occasion of the 120th Anniversary of the Birth of Aram Khachaturian
The perfomances of Aram Khachaturian's Works in Egypt (untill 1970), compiled by Haig Avakian (67 pages)

Supplement 55
On the Occasion of the 120th Anniversary of the Birth of Aram Khachaturian
3. *Samha El-Kholy's writings about Aram Khachaturian*, translated from Arabic by Haig Avakian (46 pages)

Supplement 56
Materials on Egyptian-Armenian painting and sculpture (until 1970), compiled by Haig Avakian (242 pages)

2024

Supplement 57
From the Musical Manuscripts of Priest Sahag Shakarian
1. *Liturgical songs*, Part 1, prepared for publication by Haig Avakian (496 pages)

Supplement 58
From the Musical Manuscripts of Priest Sahag Shakarian
2. *Liturgical songs*, Part 2, prepared for publication by Haig Avakian (436 pages)

Supplement 59
From the Musical Manuscripts of Priest Sahag Shakarian
3. *Notated Sharagan*, prepared for publication by Haig Avakian (476 pages)

Supplement 60
From the Musical Manuscripts of Priest Sahag Shakarian
4. *Hampartsoum Tchertchian copied by Karnig Paboudjian*, prepared for publication by Haig Avakian (377 pages)

Supplement 61
From the Musical Manuscripts of Priest Sahag Shakarian
5. *Hampartsoum Limondjian's works copied, translated and annotated by Merger Melik*, prepared for publication by Haig Avakian (305 pages)

Supplement 62
Baydzar Yergat, *Memories*, prepared for publication and annotated by Artsvi Bakhchinyan (262 pages)

Supplement 63
Haig Avakian, *Baydzar Yergat and her family* (Egyptian Period 1923-1948) (76 pages)

Supplement 64
Baydzar Yergat, *Literary reflections (from the Egyptian-Armenian Press)*, collected by Haig Avakian (144 pages)

Supplement 65
Haig Avakian, *Vahan Tekeyan during the Period of* Arev *(1915-1945)*, Volume 1, biographical chronology (89 pages)

Supplement 66
Haig Avakian, *Vahan Tekeyan during the Period of* Arev *(1915-1945)*, Volume 2, Articles and Writings (514 pages)

Supplement 67
Haig Avakian, *The Beginning of the Armenian Theatre in Egypt (1885-1902)* (102 pages)

2025

Supplement 68
Haig Avakian, *Photo Sébah in Egypt* (459 pages)

Supplement 69
Pascal Sébah, *Collection of Photographs in Two Volumes (Egyptian Period)*, Volume 1, compiled by Haig Avakian (418 pages)

Supplement 70
Pascal Sébah, *Collection of Photographs in Two Volumes (Egyptian Period)*, Volume 2, compiled by Haig Avakian (380 pages)

Supplement 71
Jean Pascal Sebah, *Collection of Photographs in Two Volumes (Egyptian Period)*, Volume 1, compiled by Haig Avakian (332 pages)

Supplement 72
Jean Pascal Sebah, *Collection of Photographs in Two Volumes (Egyptian Period)*, Volume 2, compiled by Haig Avakian (302 pages)

Supplement 73
Abdullah Frères, *Collection of Photographs (Egyptian Period)*, compiled by Haig Avakian (318 pages)

Supplement 74
Haig Avakian, *Temple of Khonsu: A Photographic Journey Through the Nineteenth Century* (in English) (141 pages)